

NEW YORK THEATERS

Little New on the Boards Along Broadway—German Theater a Failure.

New York, April 10.—The last week of the German Theater, which was opened nine months ago at Fifty-ninth street and Madison avenue, in the expectation of becoming the future home of the universal dramatic art of the fatherland in New York, but was shipwrecked, principally through conflicts of interest and general mismanagement, is given over to the first production of an opera by the composer and librettist of "The Merry Widow." Next week this pretty playhouse, decorated by Alfonso Mucha, becomes the home of American art, and will henceforth resound to the echo of English speech.

"Der Rastelblinder," translated, means "The Mouse Trap Peddler." The piece is without the sensational features of "The Merry Widow," but is extremely amusing through the antics of one Pfefferkorn, who has the leading role, and is interpreted by Emil Berla. If Berla could be transferred bodily to Broadway and made to play the role in English as well as he does in German, the success of the opera would be assured. In spite of the fact that the opera is presented in a way that leaves room for criticism, both as to the quality of the musical resources of the little company and in point of costuming and mounting, "Der Rastelblinder" pleased immensely on its first production by its inherent tunefulness and by the excellent playing of several of the principals.

The Lambs Club is arranging another big tour of some of the principal cities of a company that will embrace the leading stars in the country, and Victor Herbert, with his band of fifty pieces, will be the first performance will be given at the Metropolitan Opera House, in this city, on May 24. New Haven, Boston, Philadelphia, Brooklyn, Washington, Baltimore, Cleveland, Pittsburgh, and Chicago are included in the itinerary up to the present time.

It is either a feast or a famine in the way of theatrical productions in New York. This week there is practically nothing new on the boards, while the immediate future is rosy with promises of good things. At the Herald Square Theater, which closed her downtown engagement in "The Return of Eve" on Friday night, and goes uptown to open the new Plaza Theater, this setting at rest the rumor that she will play at the Herald Square is taken by the new musical comedy, "The Beauty Spot," by de Koven and Joseph Herbert, which is expected to run all summer at this playhouse. On Monday night the first New York production of Clyde Fitch's latest comedy, "A Happy Marriage," at that playhouse. At the Belasco Theater, which has been playing "The Girl of the Year" since last season, Miss Bates goes to the West End for a week. On the same evening Raymond Hitchcock goes into the New Amsterdam, where Robert Mantell has been filling the time for four weeks in a revival of "The Masque of the Red Death," with Flora Zabelle as Betina, and "The Traveling Salesman," after eight months, vacates the Gaiety to-night to make room for "The House Next Door," in which E. J. Dodson is featured.

"A Stubborn Cinderella," which has been running for several months at the Broadway Theater, to-night, and the show goes to Philadelphia and subsequently to Boston for a summer run, with John Barrymore and Sallie Fisher still in the cast.

Vesta Tilley has returned to these shores after an absence of several years in London. There was a line of ticket buyers outside the Colonial Theater on Monday night that extended in dim perspective down the street to the next corner, and speculators were doing a land-office business. She had a veritable ovation after her first song, "When the Right Girl Comes Along," stalls and gallery going mad over her. Her clothes are irreproachable, the latest London mode, and she wears them as if she had never known petticoats and corsets. In the many togs of an Eton youth, a watering-place Johnnie, and a Tommy Atkins, she sang "My Word, He Is a Naughty Boy" and "Jolly Good Luck to the Girl that Loves a Soldier." Flowers were thrown on the stage, and at the end she had to make a little speech of appreciation.

Julia Marlowe has closed her tour for this season at least, and the scenery of Mary Johnston's metrical drama, "The Goddess of Reason," has been stored. Rumor has it that New York is to see a special season of classic plays at the Academy of Music by Miss Marlowe, in conjunction with Mr. E. H. Sothern. The latter followed her recently at Daly's Theater in his first appearance here as Richelieu and in his repertoire of standard and popular plays, and has still another week to run before his engagement comes to a close.

At the Irving Place Theater the management staged a tremendous sensation last week when they put on "Gretchen," a comedy, by Davis and Lipschutz, two daring German farce writers, who had their comedy played 240 times in Vienna, but have only recently effected a modification of the official prohibition of the piece in Berlin. To get even this concession they have been compelled to deodorize their work of much of its flavor of scandal, which shocks the sensitive. It was played with wonderful dash and brilliancy by the competent company of the only remaining German Theater in town, and without any emasculation. The reputation of the farce must have preceded it, for the house on the opening night was the largest of the season. Gretchen is the heroine of an episode that involves the fate of a contemptible little village and expands it into the proportions of a city through her delightful capriciousness of the reigning prince, who has made a wager with a visiting nobleman that Gretchen will not be proof against temptation. It would be dangerous to enter into more circumstantial details. The audience was suspended between laughter and astonishment through the evening. Nothing more bold has ever been put on the stage, though not an offensive word is spoken and the whole performance has an air of absorbing delicacy. Gretchen was played by the leading comedienne, Hermine Hollmann, and the prince by Magnus Stiff, the leading man of the company, with Gustav Conrad, a famous comedian, in a prominent part as the burgomaster.

Daniel Frohman has once more taken the initiative in arranging for a benefit for a needy professional. Clara Morris is reported to be ill and in extreme need at her home in Yonkers, where she is occupying a house cumbered with debts which she cannot meet. The benefit performance, for which a great many professionals have volunteered, is to take place on Friday afternoon, April 16, under the auspices of the Twelfth Night Club. Actors as well as managers, and even prominent nonprofessionals, are taking an interest in the event. Julia Arthur

(Mrs. B. P. Cheney) has sent \$50 for a box. Some years ago a benefit was organized for Miss Morris, the proceeds of which enabled the actress to pay a part on the principal amount of the cost of her home. The income from her writings has been only sufficient to pay her living expenses.

PLAYS AND PLAYFOLK.

Caruso has canceled his engagement at the Metropolitan Opera House and sails for Europe on the Mauretania on Wednesday.

H. H. Frazee has secured from Askin & Singer the rights to "The Girl Question," which will be used to exploit James J. Corbett. When last offered it was a musical comedy. Perhaps the music will be eliminated, as Mr. Corbett does not pose as a singer.

At the Auditorium Theater, Baltimore, a stock company under the direction of Will A. Page and Paul Benjamin will inaugurate a spring and summer season. The opening play will be Mrs. Temple's "Telegram." Carroll McComas is leading woman and Elsie Raymond will play the part of the spring Willette Kershaw will head the company in a special engagement.

Nora Bayes, when asked recently when she discovered that she could make people laugh, said:

"It was an accident. When I first went upon the stage I sang ballads. One night I forgot my lines, and in trying to cover my embarrassment by interpolating fictitious words the audience laughed at me, and I decided from that time on to keep them laughing. If possible, I have never attempted to sing anything serious since then."

Esra Kendall and Lebler & Co. have decided to join forces once more. Beginning next fall, the comedian will again appear under the direction of his old managers. His initial vehicle under the new contract will consist of an entirely new version of "The Vinegar Buyer," which was the work of Herbert Hall Winslow. With this play Mr. Kendall will start a tour that will take him across the continent to the Pacific Coast and back again.

By a misinterpretation of a somewhat vaguely worded programme credit was withheld from Mr. Marshall Farnum for his really capable work in "Circumstantial Evidence," the clever little sketch which was one of the features of the bill at Chase's last week, which merited, with the proper mention of names, all that was said about it at the time. He is a brother of Messrs. William and Dustin Farnum, and it seems probable that he will soon be quite as well known as the elder members of the trio.

Charles H. Doscher, president of the Romance Publishing Company, has begun civil action against Eugene Walter and David Belasco, claiming that "The Eastward Way" is in substance the same as a story, "The Short Cut," by G. Elliott Pitt, to be published by the Romance Company. The complaint asks for an injunction restraining further production of the play and for \$10,000 damages. Colby & Goldbeck, attorneys for Eugene Walter, say the story is an attempt to take advantage of the success of the play.

Sothern's performance of "Richelieu" is the most elaborate that has been given of the famous Bulwer Lytton play in this country. Not only from a standpoint of scenic investiture and costuming is the production a superb work of art, but Sothern has interwoven into the play's action a musical setting of rare beauty. Many of the melodies are selected from the operas of "Richelieu," some have been unearthed by Sothern from old and obsolete tunes, and one number was written by King Louis XIII of France.

Charles Frohman, through his attorneys, Dittenhofer, Gerber & James, began suit last week against the Irving Place Theater to recover damages for the alleged unauthorized production of "Love Watches" at that theater by the members of the Irving Place Theater stock company. Mr. Frohman's contract with the authors, Armand Calvete and Robert de Fiers, gives him the exclusive rights to "Love Watches" in Great Britain, America, Canada, and Australia. Otto Weil, manager of the Irving Place Theater, claims that he secured the rights to do "Love Watches" from Germany.

The all-star gambol and tour of the "Lambs Club" will open with a performance at the Metropolitan Opera House May 24. A short tour has been booked as follows: the participants in the gambol traveling in a special train: Hyperion Theater, New Haven, matinee, May 25; Boston Theater, Boston, evening, May 25; Academy of Music, Brooklyn, matinee, May 26; Hammerstein's Opera House, Philadelphia, evening, May 26; Belasco Theater, Washington, matinee, May 27; Baltimore, evening, May 27; Euclid Avenue Opera House, Cleveland, matinee, May 28; Nixon Theater, Pittsburgh, evening, May 28; Auditorium, Chicago, matinee and evening, May 28.

David Belasco has been the fortunate one to secure for production next season one of the most remarkable comedies written in recent years. This is no less a work than the German play "Die Thurn und Freie," which was seen recently for the first time in America at the Irving Place Theater, and which brought every manager in New York bustling for its rights the next morning. But Belasco did not need to read the criticisms. He was in the first night audience to see the play for himself, and ten minutes after the final curtain had fallen he was in negotiation with the representative of the authors. The gentlemen who are responsible for this most amusing German comedy are Oscar Blumenthal and Gustav Kadelburg, the same authors who gave us "At the White Horse Tavern." The name chosen by Mr. Belasco for the English version is "The Open Door," and the adaptation is to be made by Leo Ditrichstein. The comedy will be produced early next season.

NEW AUDITORIUM

Sat. Eve., 8:15

Last Concert of the Season, CHARLTON-SMITH SERIES

KATHERINE GOODSON

PIANIST.

Flavia Van den Hande

CELIST.

Tickets, \$1.50, \$1.00, 75c, at T. ARTHUR SMITH'S.

COMING ATTRACTIONS.

National—Francis Wilson.

Mr. Robinson Locke, of the Toledo Times, prefaced his criticism of Francis Wilson's performance in his play, "When Knights Were Bold," in these words:

"In days of old there lived a man, whose name we all know, and whose story has been told and retold, and will be handed down to our posterity—a man for whom the sands of time were almost run, but who, feeling, despite the fact, that he had led a busy, adventurous life, longed for the time and strength with which to conquer more worlds. This man, so the story goes, braved privations, suffered untold hardships, and all that he might find and drink from the fountain of perpetual youth. Who knows but what the spirit of this indomitable soul has found reincarnation in the body of one Francis Wilson, comedian, who for so many years sung his lay and his way into the hearts of the discerning public? Who knows but that he, like Peter Pan, refuses to grow up? These theories, if theories they be, are merely suppositions. We only know that there is an indefinable charm about Mr. Wilson, and that never even in his days of comic opera has he been more wonderfully youthful, more charming, more laugh-provoking than in his present vehicle."

The central figure in "When Knights Were Bold" is this distinguished actor perfectly and affords him the greatest opportunity for fun-making that he has ever had. Charles Frohman has provided Mr. Wilson with an exceptionally well-balanced company and a very handsome production, and will present the comedian in "When Knights Were Bold" at the New National Theater a week from tomorrow evening.

Columbia—"The Whirlpool."

Expectations among those who have been witnessing the rehearsals are being aroused to the highest point with reference to the forthcoming production by Wagenhals & Kemper of "The Whirlpool," which will be presented to the public for the first time on any stage at the Columbia Theater, in this city, on Monday evening, April 26. The play is by Maximilian Foster, the well-known novelist and magazine writer, who has brought together in his play persons in the extremes of the New York social structure and women a story that is so evidently believed, will surely take foremost place among present-day dramatic successes. The company is headed by Katherine Grey, and includes such sterling actors as Dorothy Dyer, Alma Kruger, Charles Dalton, William McVay, and others. Following the production in this city, the play will be placed immediately in the Astor Theater, New York, for a run. The evening intervening between the production of "The Whirlpool" at the Columbia Theater will be devoted to local commentaries and other entertainments, in accordance with pre-existing contracts.

Belasco—E. H. Sothern.

The Belasco Theater plays the strongest card of its season in the week beginning April 26, presenting Mr. E. H. Sothern in a selected repertoire of plays. In the course of his engagement Mr. Sothern will be seen in widely diversified plays, which will evidence his great versatility and give the theatergoers an opportunity to see him in "Hamlet," "Lord Dunsinore," and "Richelieu." In these three plays he is seen in eccentric comedy, romantic drama, and Shakespearean tragedy. As Richelieu, which Mr. Sothern plays for the first time in this city, he has given his latest and greatest addition to his gallery of portraits. The actor brings to the role a study of character that commenced with his early stage experience, when he played in John McCubough's support in Bulwer Lytton's great play. Mr. Sothern is said to reach the greatest height in his art in his portrayal of this role, making it a wonderful character study, filled with the charm that was a noted part of Booth's great performance in the part. Mr. Sothern has given "Richelieu" the most elaborate production of the play ever seen on the American stage, and he comes here supported by the most important dramatic organization ever seen with this actor, numbering fifty players of well-known reputation.

Chase's—Vaudeville.

Chase's next week will offer "The Van Dyke," the celebrated one-act comedy drama adapted by Cosmo Gordon Lennox from the French of Eugene Fournet Perinque, which scored an immense hit in London at the hands of Beerbohm Tree, and in New York when given by Mr. Arnold Daly. It will be played by the Harrison Hunter company. The story of the play ever seen on the great continental spectacular novelty furnished by the Willy Pantzer company in feats alternately surprising and laughable. Another treat will be afforded by the celebrated cartoonist and raconteur of Bert Levy, the artist of the New York Morning Telegraph; Augusta Glose, the gifted pianist and entertainer, in her delightful interlude of songs talked a-tete, French chansons, imitations of the

walk of women, and other witty diversions; Wilbur Mack and Nellie Walker, "The Girl and the Pear," described as a musical farce; Robert Henry Hodge and company in "Bill Blithers, Bachelor," a rural play; and Tom Jack Trio, in their musical diversion. The vaudeville subject is "The Jealous Fisherman." The advance sale of reserved seats opens tomorrow.

Academy—"McFadden's Flats."

Folks that like to be entertained in a manner that makes life worth living will find plenty of food for reflection in the up-to-date revision of "McFadden's Flats," which is underlined as the attraction at the Academy the week of April 13. A company of sixty is employed in the production, which is the most pretentious and complete of its kind on the road. This season the farce is funnier than ever owing to the addition of numerous specialties, side-splitting situations, song hits, and comedy that is entirely devoid of suggestiveness or horseplay. Thirty show girls lend an extra charm and contribute largely to the success of the piece. The comedians are capable, the music tuneful and catchy, and the settings and scenic adornment out of the ordinary.

ENTERTAINMENTS TO-NIGHT.

Belasco—Philippine Band.

At the Belasco Theater to-night the celebrated Philippine Constabulary Band will render a concert, selected from its repertoire of over a thousand pieces, including appropriate works for this Easter season. This band, which four years ago won nearly all hand contests at the St. Louis Exposition, was invited to journey from far-away Manila by President-elect Taft (at that time) to take part in the inauguration ceremonies. It is now making a farewell tour of this country. A feature of its work is the soulfulness with which it enters into the idiosyncrasies of each composer. It ripples playfully through the fantastic phrases of Offenbach and a moment will be sighing through one of Schubert's serenades or summoning tempo under the spell of Wagner. It has made a close and effective study of all the great masters, from Palestrina to Puccini. The leader of the band is Capt. Walter H. Loving, who led the band to victory at the St. Louis Exposition. Capt. Loving is a native of St. Paul, Minn., and graduated in music from the New England Conservatory of Music. He has organized two army bands before going to the Philippines. During his seven years there he mastered the Spanish, Tagalog, and Ilocano languages.

PROGRAMME.

Grand march from "Mazurka".....Wagner
Overture from "Stradella".....Flotow
(a) "Dance of the Serpents".....Boccalini
(b) "The Beautiful Blue Danube".....Strauss
Hungarian dances from "Mazurka".....Handel
INTERMISSION.
Selections from "Il Trovatore".....Verdi
(a) "Meditation, the Last Hope".....Gottschalk
(b) "The Palm".....Faure
(c) "Song of the Philippines".....Koenig
(d) "La Paloma".....Bizet
"Reminiscences of All Nations".....Grieg

Columbia—Fred Niblo.

This evening Fred Niblo, the humorist-traveler, returns to the Columbia Theater for the fifth and last of his delightfully entertaining illustrated "Talks of Travel in Distant Lands." Mr. Niblo will offer what is said to be one of his most delightful pilgrimages, which he styles a zigzag journey through London, from Windsor Castle to Whitechapel, including the fashionable West End and the miserable East End will be shown and talked on in a breezy and entertaining manner. Covent Garden, the food supply depot for 5,000,000 of people, will be an interesting feature to this most popular of any of the series of talks. Seats are on sale at the box office, and judging from the mail orders received, there will be a large audience accompany Mr. Niblo on the last of his series of zigzag journeys.

Academy—Concert To-night.

An augmented programme is announced for the Easter concert at the Academy to-night, consisting of the Montrose Quartet in especially selected numbers, Harvey and Bayless in a singing and comedy sketch, Master Peter Becker in sentimental ballads, and Walter Sommerheimer in new comic songs. The motion pictures will present the latest comedy creations and dramatic playlets.

Gaiety—Moving Pictures.

Tom Moore, the successful "moving picture man" of Washington, will in the future provide Sunday concerts for the Gaiety. To-night a special and carefully selected programme will be offered, embracing three vaudeville acts and 7,000 feet of the latest and best films. Among the vaudeville number are performers of established reputation, such as Leslie & Burke, Bailey & Rogers, and Harry Beaumont. The motion pictures will include many pleasing comedy, Western, and dramatic subjects.

AMUSEMENTS.

Commencing To-morrow Night

A Theater Presenting at All Times Only the Representative Foreign and American Artists and Attractions.

AMUSEMENTS.

Matinees Wednesday and Saturday

A Theater Presenting at All Times Only the Representative Foreign and American Artists and Attractions.

SAM S. AND LEE SHUBERT (Inc.) Offer the

First Performances in America of

MARY

MANNERING

In the Greatest Comedy Success of the London Season,

THE TRUANTS

By WILFRED COLEBY.

CAST OF DISTINCTIVE EMINENCE

TO-NIGHT at 8:15
The World Famous

FILIPINO BAND

86 MUSICIANS
Popular Prices

WEEK OF APRIL 26—MAIL ORDERS NOW

Mr. E. H. SOTHERN

COMING—MAIL ORDERS NOW—COMING

ENGLISH OPERA CO. Madame Butterfly

CHASE'S

The largest, handsomest, and most popular theater with weekly bills surpassing the \$10 and \$20 attractions.

CAILY MATINEES, 25c ONLY. EVENINGS, 25c, 50c, and 75c.

FUN FORECAST—A witty, brilliant Easter Holiday week bill.

THE HIT OF THE SEASON.
Joseph E. Anna
Howard & Laughlin
Stars of "The Land of Nod," "The Flower of the Beach," etc., presented.

"My Big Sister's Beau."
A Musical Fiasco Stuffed with Songs, Wit, and Jolly Good sense of 1909 Vintage.

HOWARD & HOWARD,
"The Theatrical and the Manager."

An Artistic Innovation.
Mr. and Mrs.
Frederic Voelker & Co.
In "Twilight in the Studio."

ED GRAY,
"The Tail Tail Tail."

A Dainty Diversion.
May and Flo Hengler,
Late of "Rogers' Box in Panama." In Their Characteristic Repertoire of Charming Songs and Dances.

VERONICA & HURL-FALLS,
Gorgeous Pyramidal Nocturne.

ADDED ATTRACTION.
HAL DAVIS & CO.,
Presenting "Pale" Edmund Day's "Fading Queen" Comedy Drama.
The Fight on the Staircase.
A realistic encounter rivalling the Second Fight in "A Gentleman from France."

THE AMERICAN VITAGRAPH.
The Lady Chatterbox.
Next Week—THE VAN DYKE—WILLY PANTZER & CO. BECKY DEWEY, AUGUST GLOSE, AC. BUY SEATS TO-MORROW.

Columbia

Washington's Leading Theatre

ALL THIS WEEK.

DANIEL V. ARTHUR PRESENTS

MARIE

CAHILL

IN THE UNIQUE MUSICAL PLAY

"THE BOYS AND BETTY"

Book by GEO. V. HOBART. Music by SILVIO HEIN. GREAT CAST OF PLAYERS, INCLUDING EUGENE CONYERS, HARRIET HUNT, SAM E. HARDY, WALLACE MCCUTCHEON, JR., W. G. STEWART, JAMES B. CARSON, MACEY HARLAN, EDWARD EARLE, ANNA MOONEY, MARGUERITE BINFORD.

And the Handsomest and Best Gowned Chorus in the World.

WEEK OF APRIL 26—WAGENHALS & KEMPER'S

Wonderful Production of the New American

THE WHIRLPOOL

Play - - - - -

To-night POSITIVELY LAST APPEARANCE.

at 8:15. MR.

FRED NIBLO

American Humorist-Traveler.

Graphically Illustrated in Color and Motion . . . **LONDON** From Windsor Castle to Whitechapel.

PRICES - - - - - 25c to \$1.00

SATURDAY EVENING, APRIL 24. SEATS NOW SELLING.

PRINCETON TRIANGLE CLUB IN THE NEW MUSICAL COMEDY "THE DUCHESS OF BLUFFSHIRE"

ACADEMY

One Week, Commencing To-morrow Night.

FUN AND FRIVOLITY 4 MIRTH AND MUSIC

HUNTINGS

IN THEIR BIG MUSICAL COMEDY

THE FOOL HOUSE

40—PEOPLE—40

NEXT WEEK - - McFADDEN'S FLATS - - NEXT WEEK

TO-NIGHT--Grand Concert

ALL SEATS, 25c

PETER BECKER. HANVAY & BATLISS. THE MONTROSE QUARTET. WALTER SONNHEIMER. LIFE MOTION PICTURES

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NEXT WEEK - - McFADDEN'S FLATS - - NEXT WEEK

TO-NIGHT--Grand Concert

ALL SEATS, 25c

PETER BECKER. HANVAY & BATLISS. THE MONTROSE QUARTET. WALTER SONNHEIMER. LIFE MOTION PICTURES